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THE CASE OF THE DRAMA.

Now that the playhouses are fairly started upon a new season of enterprise, and we begin to get some notion, from managers and press agents, of the sort of dramatic fare the coming year is likely to provide for our nutriment, a few random comments upon the case of the DRAMA may not be impertinent. That the case is a bad one, speaking, of course, for our own country, and for England incidentally, it takes no expert diagnosis to discover. The ailment is chronic, and the conditions thus far are substantially those of last year, and of many years preceding. The theatrical menus vary in appearance, but their offerings are of the same pastry and syllabub which spell indigestion and worse. We have in prospect the same succession of trick dramas, and tailor-made dramas, of dramas made to fit the mannerisms of particular actors, of dramas—Heaven save the mark!—whose most noteworthy feature is that they are without any possible pretension to be reckoned as products of dramatic art. *Plus ça change, plus c'est même chose*, but we supinely accept what our lords of the syndicate deign to give us, and utter no word of effective protest.

Of the summer season that is past, and of summer seasons in general, we are not minded to make much account. The summer months are proverbially abandoned to silliness, and the stage does no more than enter into the spirit of the hour. It may be admitted that the summer playhouse easily leads all its allied agencies of entertainment or distraction in competing for the palm bestowed upon inanity, and that some of the theatrical concoctions of recent years have attained a depth of imbecile vulgarity that one would have held impossible without the ocular and auditory proof. But leaving the silly season to its own peculiar pravity in things dramatic, we may at least be permitted to voice the concern with which all seriously-minded people view the abandonment of wellnigh our whole theatrical year to the shows of frivolity, the widespread prostitution of the drama to uses that, if not absolutely base, are unworthy of the traditions and the possibilities of that noble art. What with the greed and vanity of performers, and the sordid commercialism of managers, considerations of art have small chance to prevail, and

still less considerations of ethical and educational responsibility.

For the situation, as we so often have said before, is simply this: In every considerable country of continental Europe, the drama of to-day has its rightful place in literature by the side of the novel and the poem. It is a vital mode of expression, and enlists in its service the most penetrating intellect and the highest creative activity. It takes for its province all the manifestations of the spirit, and shrinks from the envisagement of no serious human relation. It moves with the stream of contemporaneous tendency, and contributes a large element to the total volume of literary energy. It constantly produces work that is not only seen upon the stage, but is also published and widely read as a form of literature. In England and America, on the other hand, the drama has lost its vitality, and become little more than a low form of stagecraft. It has repelled the advances of those who might be makers of genuine dramatic literature, and driven them into the field of the closet drama. It has narrowed its outlook to the superficialities of life, rejecting the essence and keeping in view the trappings alone. Its products are rarely found worth publishing in books, for they will not bear the scrutiny of reflective minds. For the future historian of our present-day literature, the acting drama will be literally non-existent, since it will not be discoverable in printed form, and those who have known it by actual contact will not have found it worth remembering. To put the case concretely, the coming chronicler and critic of the dramatic annals of the later nineteenth century will find abundant material for philosophical comment and analysis in the writings of such Europeans as Messrs. Ibsen, Björnson, Hauptmann, Sudermann, d'Annunzio, Echegaray, Augier, Dumas, and Maeterlinck; but when he turns to England, he will find no metal more attractive than the plays of Messrs. Phillips and Pinero and Jones, and America will (rather shamefacedly, we should imagine) point to Messrs. Augustus Thomas and Clyde Fitch, and say, 'These are my jewels.'

We have grown so accustomed to this unfortunate condition of affairs that few of us realize its appalling significance. The present *régime* seems to work smoothly enough; the managers get the money, the actors get the applause, and the public gets the entertainment. All these parties to the system play into each other's hands, while the critics, for the most part, accept the situation complacently, making the best of a bad business, now and then feebly protesting against some conspicuous offense, but on the whole letting well enough alone, and weakly abdicating their prop-

er function. Meanwhile the public, which is the least culpable of the parties concerned — although severely enough censurable for its easy-going acceptance of things as they are — suffers at the worst a degradation of all its standards of taste and morals, at the best a sort of slow spiritual starvation.

We have thus sought to set forth existing conditions without much notion of suggesting a remedy. No remedy can be expected to operate otherwise than by slow degrees, and by influences gradually radiating from nuclei of earnest and self-sacrificing endeavor. Such a nucleus might be provided by a subsidized enterprise, under intelligent direction, undertaken either by public effort or private initiative. Such a nucleus already exists wherever a company of actors is found in anything like a permanent organization, working for a common interest and sharing a common pride. Such a nucleus would be found in any writer of genius, mastering the technique of dramatic composition, fixed in his determination to make no concessions to a meretricious taste, and endowed with a fair measure of practical good sense. The signs are not wholly lacking of the appearance of such nuclei, and of the crystallization of strengthening elements about them. And wherever they come into view, wherever something worth doing is seriously attempted, there is usually a gratifying response in the way of substantial support. This is the encouraging feature of the seemingly hopeless case of our drama; this is the promising fact that negatives the time-worn managerial plea that the public is given what it demands. We believe that our commercialized showmen underestimate the public intelligence and capacity, and that this is the capital cause of a condition in things theatrical that we cannot too early or too insistently attempt to reform.

THE PROBLEMS OF TRANSLATION.

The prevailing interest in historical study and research, and the great extent of the field in which historical students are at work, emphasize both the need of good translations of matter in foreign languages and the melancholy lack of them. Few historical students or editors or writers have the leisure or linguistic ability to make all their own translations, — especially when, as often happens, the matter they wish to use is in three or four different languages, or when a book or document is located in some distant library; and thus they are forced to depend more or less upon the aid of others. There are plenty of would-be translators and alleged trans-

lations, but most of them seem to be *lucus a non lucendo*; and he who depends on them is too often disappointed, injured, and (in this case righteously) exasperated. It would seem that he might reasonably expect a good English translation of a document in a language that he does not know, from a successful instructor or a 'star' student in the language department of a university, or from an official translator in a government bureau, or from a talented and educated person who has resided abroad for years and is considered a master of one or more foreign languages; but any one of these may be a dismal failure when thorough and accurate translation is required.

The causes of this deficiency would form a curious and interesting study; they are, of course, partly matters of experience and practice, but among them appear certain psychological factors, some of which are of the unexpected sort. The practical difficulties of the historical translator are, it is true, very great; and no one can better appreciate these than does a competent translator, or the experienced student or writer who must have an accurate rendering of a document. The earlier its date, the more will linguistic forms vary; and archaic, obsolete, provincial, and foreign words are apt to spring up like weeds along the translator's path. He finds astonishing variations of proper names, especially those of places and of aboriginal tribes, which, usually recorded in more or less phonetic form by writers unfamiliar with the language to which these belong, and often received at second or third hand from natives of other tribes, or from illiterate traders or soldiers, require for their identification both a natural perception of phonetic values and a well-trained ear. He encounters, too, many words denoting foreign plants, animals, weights and measures, moneys, weapons, industries, customs, peculiar institutions, official titles, and what not, that are new and strange to him, and often cannot be found in the usual standard lexicons, but on which he must obtain some information in order to make his English version intelligible. Often he cannot understand a geographical description without tracing a route or exploring an archipelago on the map. Some valuable writings were made by unlettered men, who had but slight knowledge of the mysteries of grammar and rhetoric, and whose spelling was French or German 'as she is wrote'; and it often requires much care and patience to ascertain just what they meant to say. Documents of this sort have a singular and fascinating attraction for one who can appreciate their human interest, and can see the picturesque and dramatic aspects of history; but educated and scholarly persons often turn with impatience and annoyance from

the diary of a French voyageur, or the relation of a Spanish soldier, who, though he may be a keen observer of savage character or customs, has often but very meagre knowledge of punctuation, spelling, and the proper sequence of tenses. Many questions arise which concern matters of fact, of historical or scientific accuracy, rather than of grammar or idiom; and here guesses will not do, although they are made often enough to justify the saying, 'Fools rush in where angels fear to tread.' Nor will merely literary or linguistic ability avail to make a good translation of matter which is more than a simple description or narrative. Matters political, commercial, ecclesiastical, or ethnological, complicate the task, and require for their elucidation an 'all-round' training—worldly experience, a knowledge of affairs, and acquaintance with human nature. These same qualifications are needed for another and highly important part of the translator's work, the ability to supply what is lacking in the author's words, and even sometimes in his thought—a need which often arises in documents that were written at certain periods, or by persons of peculiar temperament, or those of deficient education. To pick up the dropped threads in such cases, and weave them into the pattern aright, is a delicate task, and is too often bungled or entirely neglected.

The majority of translators display painfully inadequate qualifications and equipment for this work. Too many persons have the mistaken idea that a respectable grammatical and linguistic knowledge of a foreign tongue is sufficient for its translation; but this is only the beginning. Even more necessary is a thorough knowledge of the English language—command of its resources, a large vocabulary, familiarity with its fine shades of meaning, good taste in the selection of words, directness and simplicity of construction, and clear and concise expression. Many translators seem quite unable to grasp a sentence or paragraph as a whole, or to perceive the relations between several of these. Often it is impossible to obtain the real meaning of a phrase or sentence except when it is seen in the light of its context; and a single idea or statement may dominate or color a long account or exposition. Idiomatic expressions form a most difficult feature of translation; and yet its quality and force depend greatly on the way in which these are handled. Often the author's thought needs some expansion in order to make it clear in English; but the translator must beware of reading into the text his own ideas, and too free rendering is a stone over which many stumble,—as also is the opposite fault, that of following with wooden literalness the words and syntactical peculiarities of the text. The trans-

lator may here have to walk 'between the devil and the deep sea'; but the path is straight, even if it be narrow. Few translators seem to appreciate the importance of preserving, when possible, the rhetorical figures of the original; these add tone and piquancy to the English rendering. Translations which might otherwise have some merit are frequently marred by faults like the following: clumsy, involved, or too long sentences; unnecessary verbiage; too abrupt and staccato a style; colloquial expressions in the midst of dignified speech; solecisms and anachronisms; too literal rendering of foreign idioms, and even failure to see that they are idioms; illogical order of words or sequence of ideas; too many indirect grammatical constructions, which render the thought vague and weak in expression; lavish use of pronouns with antecedents unexpressed; tautology, alliteration, and uneuphonious combinations; and even considerable omissions of matter that is in the text. Most of these are very obvious faults, and their mention may seem to some superfluous; but the following instances, actually encountered in editorial work, show that these suggestions are not altogether unnecessary.

Some mistakes may be what our foreign cousins call 'errors of distraction,'—such as translating *marfil* as 'marble'; *nombre de Jesus*, 'number of Jesus' (on a map of 1791); *guevos*, 'guavas'; 'he caused his own head to be cut off' (*cabello* being mistaken for *cabeza*); 'he sent for food a hundred salted cows.' But not as much can be said for such as these: 'fastidious (*pesadas*) assaults upon her virtue'; 'a salutations method'; 'there is much and many good things to be said about them'; 'anointing her with holy water'; 'mainlands that nobody had as yet found out'; 'which matters it is very important to remedy, in order to avoid present tendencies going still further' (should be, 'these matters should be considered, and some corrective be found to avoid further difficulties'); 'it is necessary, in very truth, that it be endeavored to have this and to attain it' (should be, 'that an earnest effort be made to maintain what we now hold'); 'thus the sentinels cannot be held in check, nor the good collections, which are necessary' (should be 'on this account we cannot maintain sentinel duty or the necessary precautions').

Still worse are such mistakes as these: A certain statement of receipts and expenditures showed that the latter far exceeded the former; at the end was the statement, 'the usual debt of the treasury is — dollars annually,' which was translated 'the balance in the treasury every year should be — dollars.' *Los Iloes hicieron entradas en camucones* was translated, 'the

Joloos came here with chamois-skins'; it should be rendered, 'the Joloans made raids among the Camucones.' Another translator placed in the mouth of a Roman Catholic priest the words of a quotation from the Bible in the rendering of the King James version—at once a solecism and an anachronism, as the priest's letter was written two years before that version was published. Lord Stanley's translation of Pigafetta's *Voyage* (Hakluyt Society's publications) furnishes some rather surprising slips of this sort; *couteaux et forces* is rendered 'knives and forks' instead of 'knives and scissors'; *est de la longueur d'un navéau*, 'is of the length of a shuttle,' instead of 'is as long as a turnip' (in describing the potato); both of these plainly jumping at conclusions. In one of Pigafetta's vocabularies, he says, *La pouldre dherbe qui mangent = capac*; Stanley makes this, *La pouldre dherbe=qui; mangent=capac*.

But words fail us to characterize properly such naïve statements as these: 'I will send you advices by the next Japanese steamer' (written in 1594); or 'In summer the inhabitants of Cape Breton Island live very well on parrots and monkeys'; or this astounding exhortation from a priest to his brother, 'Let your heart collapse with the outbursts of love that you eject toward the Divine Goodness.' And it is difficult to understand the mental process by which the following sentence was regarded as a translation of the words, *Quatro galeras tengo en el agua y chusma para ellas de buenas boyas a sueldo aunque mala yessa*— 'I have four galleys in the water, and lumber therefor of good buoyancy, at a good price, although there is but poor gypsum'; it should read, 'I have launched four galleys, and have for them a gang of voluntary paid rowers, although a poor one. Even that—.'

After all these things, come the psychological qualifications of a good translator; 'and the greatest of these,' yet the one most often conspicuous by its absence, is imagination—an apparent paradox where rigid accuracy is required, yet that faculty is really a prime requisite for the best work in translation. Often the true meaning of the original depends upon the writer's profession, or his peculiar environment, or his attitude toward the subject of which he writes, or his own personal temperament; and to understand it the translator needs the historical imagination which enables him to picture to himself the scenes and persons of a bygone day or a foreign land, to put himself into the writer's place, and to see men and things through the latter's eyes. No less important for the translator are a sympathetic insight which reveals to him the author's

methods of thought and feeling, and entire candor and freedom from prejudice; thus he can make the writer speak to the reader as if with his own and living voice. To this end, the translator must forget himself, and let his pen be moved by the writer's spirit; his main effort should be to reproduce the text, as nearly as possible, in such phrase and style as the author himself would have used if he had written in our language. Quick insight, delicate perception, and fine intuition are most valuable in a translator's equipment; and as necessary in this work as in all others are patience, enthusiasm, and high ideals.

The methods of the modern historical school render continually more requisite, and more imperatively demand, students qualified to make scholarly investigations, whose work shall be thorough, accurate, and reliable; and who can present its results in such form as to be creditable to themselves and acceptable to scholars. Such work ought to be done so well that it need not be compared, verified, and revised to make it fit for use; but most editors and writers know only too well how rarely it can be found. The lack of such revision, and too ready confidence in one's assistants, have, as we all know, brought clouds upon the scholarly reputation of more than one writer. Even in the minor matters of grammatical correctness, typographical style, and handwriting, there are glaring deficiencies. 'The woods are full' of Ph.D.'s whose handwriting is almost undecipherable, whose punctuation is utterly erratic, and whose English is atrocious; and some cannot even write a hundred words without misspelling some of them. In view of these undisputed facts, and considering that most of the indiscretions of translation above cited (but a few, alas! out of the dreary many that are committed) were written by advanced graduate students in universities, it would seem that especial pains should be taken, somewhere in a student's collegiate course, to ensure his being able, when he takes his A.M. (and still more his Ph.D.) degree, to write a translation, a magazine article, or a thesis, in at least respectable English style and handwriting, so that it can be printed as it stands without disgracing him in those regards. Most advanced students, too, in any college of letters and arts, expect to do more or less literary or historical writing; this is demanded by their work, is in every way desirable for their professional success, and is in many cases regarded as necessary proof of a man's ability and intellectual strength. Translation alone, without original work, affords congenial and honorable occupation for qualified persons.

The universities and larger colleges may well be expected to do much toward equipping their students for creditable work as translators, editors, and writers. To a certain extent, this is undoubtedly accomplished; but the results are still far from satisfactory. In too many cases, the student emerges from his academic life firmly grasping the skeleton only of a language (the English not excepted), and as firmly believing, like Don Quixote, that he is embracing his Dulcinea, 'queen of beauty'—and sometimes even the skeleton soon becomes but *disjecta membra*. What is the use of spending six to nine years on the syntax, phonetics, philology, and what not, of a language, unless one can make it alive in his own thought, and recognize the truth (as profound as simple) that language is the expression of thought? and, of still more importance, that all the languages are but variations of the one universal language, the varying methods of expressing thought? The above-named accidents of language, without this result, constitute 'a vicious circle,' in which too many students hopelessly revolve. Cannot the universities and colleges establish special courses for seniors and graduates in which they can learn these things to somewhat better advantage than at present; which—not forgetting, however, that the best editors and translators are, like the poet, 'born, not made'—shall train them in the simple, clear, and accurate presentation of thought, whether their own or another's, and, in the latter case, at once with impartiality and sympathy? This would be a valuable and distinct gain to scholarship, and as well to the general reading public, which more and more avails itself of the results of that scholarship, and depends thereon as a basis for forming its own conclusions as to events, affairs, and men.

EMMA HELEN BLAIR.

An important historical work will be issued shortly by the Arthur H. Clark Company of Cleveland in Pigafetta's 'Account of Magellan's Voyage around the World.' The original and complete Italian text will be presented, with a page-for-page English translation and notes by Mr. James A. Robertson, and facsimiles of the original plates and maps. Pigafetta is the best and fullest authority for Magellan's Voyage, and is here completely presented in English for the first time. The same firm has just issued an interesting volume dealing with early Illinois history, entitled 'Early Western Travels in Illinois: 1818-1821.' This comprises four contemporary accounts of the exploration and settlement of the Illinois country, written by Thomas Hulme, Richard Flower, and John Woods. These travelers were keen observers of conditions in the Middle West, and their narratives contain valuable observations on the face of the country, prospects of new towns, early pioneers, and prices and wages.

The New Books.

MEMORIES OF BAYARD TAYLOR.*

'This volume hath a pleasant look; its air nimbly and sweetly recommends itself unto our gentle senses.' Thus, in slightly modified Shakespearian language, one greets Mrs. Bayard Taylor's attractive book, 'On Two Continents.' Nor does the promise of hospitable entertainment prove fallacious, as it so signally did in Duncan's case on entering Macbeth's castle at Inverness. Mrs. Taylor's antecedents, environment, and personal traits, all have contributed to make her the very sort of person one would most like to hear chat on the subjects she has chosen.

Her father, the well-known astronomer Peter Andreas Hansen, an interesting character and a man of rare intellectual powers, was director of the ducal observatory at Gotha, being Encke's successor in that position. It will sufficiently indicate his quality to say of him here that, though largely self-educated, this sturdy son of humble Danish parents would sometimes astonish his daughter by reciting, with much eloquence, odes from Horace, as he must have equally surprised the astronomer Gauss by showing that he could repeat the Göttingen professor's tables of logarithms without the book. Skilled in languages and music, he delighted in 'Frithiof's Saga,' and executed classical masterpieces on organ and piano. The mother was almost as remarkable in her way as the father in his. A beauty in her youth, she was descended from a stalwart line of Nimrods, hunters to the Duke of Saxe-Gotha and Altenburg (now Saxe-Coburg-Gotha). The father of this lady rose to be *Forstmeister* to Duke August.

The customs of Mrs. Taylor's girlhood, and her own dread of earning the reputation of a blue-stocking, forced her to make her intellectual acquisitions in secret. Of her literary ability, the reading public has already had proof in the 'Life and Letters' of her husband, the joint production of herself and Mr. Scudder. This work is sufficiently well known to make here unnecessary any outline of her and her husband's life together, the main theme of her present volume. Of the first meeting of these two, let the wife tell the story in her own words.

'In the autumn of 1851 my mother's brother-in-law, the landholder August Buefle, made a journey to the Orient, an undertaking so unusual in those days that it created quite an excitement in our little town. At the same time my future husband, Bayard Taylor, was also on his way to Egypt. He and my uncle, who at first intended to travel

in Palestine, but was induced by the Prussian Minister at Constantinople to make the trip to Alexandria, met on the steamer which ran from Smyrna to the latter port. Both travellers, the German and the American, although far removed in age, felt attracted to each other at once, and formed a friendship which lasted as long as they lived. . . . On his return my uncle never tired of talking of his young American travelling companion, and thus we learned that he was seeking to recover in foreign countries from the deep wound which fate had dealt him in the loss of his first love, to whom he had been wedded on her death-bed. We were all anxious to make the young man's acquaintance, and when in September, 1852, he came in fulfilment of his promise, the houses of the family in all its branches were opened to welcome him in the most hospitable manner, and even in more remote circles the appearance of this much-travelled stranger created a sensation. All who came in contact with him were attracted toward him, and he, for his part, in spite of the inherited reserve of his nature, was warm in praise of German *Gemüthlichkeit*. This quality was even inherent in his own blood, as the ancestors of both his grandmothers had been German colonists. He was at that time twenty-seven years old, his tall figure was still slender, his oval face deeply browned by the sun of the Orient. He gave the impression of an unusual, unspoiled, good and noble man, and thus he remained in my memory. I knew him but slightly at that time, as I met him only at the various dinners which were given in his honor by the family. That he would be my future husband did not enter my mind; nor did I seem to make any deep impression upon him.'

The circumstances attending the marriage of Bayard Taylor and Marie Hansen, in the autumn of 1857, and the difficulty over the lacking baptismal certificate, without which the banns could not lawfully be published, are curiously like the incidents relating to another German-American alliance recorded by ex-Ambassador White in his recent reminiscences. But the difference in dates forbids their identification. The bride's first impressions of her adopted country are pleasantly given—so pleasantly, indeed, that even readers not yet aged may be pardoned a sigh for the good old times before immigration and plutocracy and strenuousness had combined to transform the ancient order of things. Referring to her first winter in New York, Mrs. Taylor writes:

'Poets, authors and artists were welcomed in our hospitable house, and Stoddard wrote in later years of that time: "We were a nest of singing birds." George H. Boker, whose drama "Francesca da Rimini" was just being enacted, sometimes dropped in from Philadelphia; T. B. Aldrich, who had made his début as a poet, was a frequent guest, and Edmund Clarence Stedman soon after became a member of our circle and one of our nearest friends. . . . Charles G. Leland, the painter Thomas Hicks, with their wives, Fitz-Hugh Ludlow and his wife (afterward Mrs. Albert Bierstadt), belonged to our inner coterie, to which were later added Jervis McEntee and his charming wife, and Sanford B. Gifford, both landscape painters and genial men. Another guest of the early times was Orlando W. Wight (the translator of "Heloise and Abe-

* ON TWO CONTINENTS. Memories of Half a Century. By Marie Hansen Taylor, with the coöperation of Lillian Bayard Taylor Killian. Illustrated. New York: Doubleday, Page & Co.

lard"), who had a funny habit, when addressing anyone, of laying his white-gloved hand upon his heart with a sigh and a flourish.'

Those were halcyon days for lyceum lecturers, and Bayard Taylor was one of the most popular. Country folk drove untold miles to hear him, and his rapidly accumulating fees soon built him his fifteen-thousand-dollar country house at Kennett Square, Pennsylvania. A passage from one of the lecturer's early letters to his wife conveys an idea of his fame in the land.

'You would never guess that merchants, livery-stable keepers, mechanics and day laborers are among my admirers. The crowd was composed entirely of such. The baggageman on the train said to everybody, "B. T. is in the car—he is a big writer." "What did he write?" asked a man. "I don't know what it was," was the reply, "but he's the biggest kind of a writer!"'

Queer names often came to Taylor's notice in his Western tours. Worth recording is the Christian name Lettice in conjunction with the surname Pray, an actual combination designating a real woman, as the reader is assured. A man once introduced his little son to the lecturer in this wise: 'We call him Napoleon, and his little sister we have named St. Helena, after Napoleon's wife.' Before dropping the subject of human oddities, room must be made for the old spinster of good Quaker family whom Mrs. Taylor knew at Kennett Square. This maiden lady, with even more than Quaker thrift, for years was wont to use as a bread-trough the coffin she had caused to be prepared for her burial—when she should no longer need bread, one is tempted frivolously to add.

Many matters so agreeably touched on in Stoddard's 'Recollections' here recur with a change of costume—or, rather, are presented from a new point of view. The subjoined passage is of interest in this connection:

'Each Sunday evening we saw a small select circle of friends congregate in our rooms. The Stoddards, Stedmans, McEntees, Aldrich, Launt Thompson, the Grahams, were habitués, to whom were often added the two Cranches, Fitz-Hugh Ludlow and wife, Sanford Gifford, and sometimes Edwin Booth and others. These evenings were enlivened by the "Diversions," which in later years Bayard Taylor published in amplified form in the "Echo Club," and which afforded an entertainment sparkling with wit and humor. This amusement was the continuation of a *jeu d'esprit* that originated in the middle of the fifties, when the trio of poets, Stoddard, Taylor, and Fitz-James O'Brien, vied in the exuberance of their imagination with each other in the production of short comic poems whenever they met in Stoddard's quarters. These poetic gymnastics, supplemented by parodies of noted poets, were a never-failing source of the most delightful entertainment. As soon as one of our sons of the Muses had finished his inspiration of the moment, he read it aloud amid the laughing applause of his hearers, who were never at fault in guessing the poet he had parodied, so unmistakable was the imitation of the principal characteristics of his poetic expression.'

An interesting chapter is devoted to Taylor's year at St. Petersburg, first as Secretary of Legation, then as *Chargé d'Affaires* in Minister Cameron's absence. In the critical state of our country at that time (1862-3), the post held by Taylor was one of responsibility.

'It was necessary, in the face of any reverses that the Union army might suffer, to preserve the confidence of the Russian Government (hitherto the only friendly power) in the final victory of the North. As Taylor himself was firmly convinced of the certainty of this ultimate triumph, he at length succeeded, after several long and very interesting interviews with Prince Gortchacow, in enlisting the sympathies of this astute diplomat entirely on the side of the Federal Government, and in firmly establishing the friendship of the two powers—Russia and the United States. In these diplomatic conversations the personal magnetism which my husband possessed in so great a measure may perhaps have contributed not a little to this result.'

In 1878, the year of the Berlin Congress, Taylor was appointed Minister to Germany. During the summer months he sent frequent letters from Berlin to his wife in the country. Here is one of them:

'I burst into a laugh over your misgivings with regard to the dinner at Bunsen's. If you go on, you will finally be as bad as Neander's sister, and will telegraph me every morning to put on my trousers before going into the street! As if I could forget it! No; and I shall long remember it. I like Bunsen more and more; I was first there, met his wife and both daughters, and then came Helmholtz! While I was telling him that I counted on his aid for material for my Biography of Goethe, the door opened, and Lepsius appeared. Hardly had I greeted him, when there was a new arrival—Minister Waddington, of the Republic of France, and one of the most simple, genial, and agreeable of men. Then Herr v. Norman, adjutant (or something else) of the Crown Princess, whom I recognized at once, having met him years ago at Holtzendorff's in Gotha; next Curtius, and finally—Mommensen! We had a beautiful, delightful dinner. I sat between Frau and Fräulein v. Bunsen, with Curtius next on my right, and Lepsius and Helmholtz opposite. I think I knitted the ends of friendly intercourse around all three. Curtius promised to send me photographs of the Olympia statues; and when I said that you would also be delighted to see them, he asked whether you had a special interest for classic art. So I spoke of your residence in Rome with your uncle [Emil Braun, archaeologist, and author of "The Ruins and Museums of Rome"], and when I mentioned his name there was a general outburst of enthusiasm. All three had known him personally, loved him, and were full of *pietât* for his character and knowledge. . . . I had afterwards a long talk with Waddington, and a short one with Mommensen. The evening was perfectly inspiring to me. . . . To-morrow evening I am invited to meet the Congress at Lord Odo's, and Wednesday evening at Count Carolyi's. Cards come in by the dozen, and I scatter mine punctually in return.'

Mrs. Taylor likes a good story, and her book abounds in quotable anecdotes. Here is one from her father's repertorium. The poet Oehlenschläger, with whom he had been acquainted

in his youth at Copenhagen, was once bored by an uncongenial admirer, an insignificant young man who, after obtaining an introduction, begged to be allowed to call upon the author at his lodging, and asked the address. 'I live at 390 ——— Street,' said the poet. 'Oh!' exclaimed the young man, 'how can I ever remember the number?' 'Easily,' was the reply; 'you need only think of the Graces, the Muses, and yourself.'

Mrs. Taylor's book is of handsome appearance, but not impeccable in its printing—or should we say proof-reading, or even go still further back? 'Gaus,' 'esprit,' 'Fraülein,' and similar small errors, are encountered. The portraits and the reproductions of Taylor's paintings that adorn the volume add much to its interest, as do also the occasional specimens, both German and English, of the poet's comic muse, now first published. Altogether, a more agreeable book of its kind could not well be imagined.

PERCY F. BICKNELL.

THE ART OF MINIATURES.*

Forty years ago, the South Kensington Museum, in London, inaugurated its series of exhibitions of national portraits by bringing together a collection of over three thousand miniatures, chiefly British, which were not only collected and arranged but catalogued by the well-known art critic and historian of art, Mr. Samuel Redgrave, in a volume with an appreciative introduction upon miniature art and an invaluable appendix of biographical data respecting the painters whose works were exhibited. From this exhibition can be dated the renaissance of interest in this delightful branch of art, and its catalogue was the first contribution to its history, so that each is entitled to the meed of praise due to pioneer work. No wide interest in the subject, however, seems to have been taken for a full score of years, when, upon the publication of Dr. Lumsden Propert's 'History of Miniature Art,' with its wealth of beautiful illustrations, persons of taste and of means sought to gather examples of these exquisite gems, until to-day they form perhaps the most eagerly desired and the most highly prized collections in all the departments of the fine arts. This taste led to a demand for a literature of the subject, which has been freely supplied by the volumes of Foster and of Williamson. But these were intended to be popular, and were built upon the false hypothesis that to be popular it is not necessary to be

accurate. They also so plainly showed the want of technical knowledge on the part of their authors, a knowledge absolutely necessary when writing upon any scientific subject, that they were not only far from satisfying to the intelligent student but quite misleading to the mere dilettante; and therefore it was a matter of much importance to those seriously interested in the subject, when it was announced that Mr. Dudley Heath, a scion in the fourth generation of a notable line of artists, and himself well equipped to follow them, was engaged upon a work on Miniatures, to be issued in the 'Connoisseur's Library.' The volume, now before us, leaves nothing of moment to be desired. It is historical, it is technical where it should be, it is scientific, it is critical; and above all it is interesting from cover to cover, so that in perusing it or in studying it one cannot help but feel he is being instructively led by a writer who has understood and carefully considered and weighed the subject upon which he treats. Unfortunately, there are few works for which so much as this can advisedly be said; and Mr. Heath's treatise upon Miniatures stands out in bold relief in comparison with the many shortcomings of his forerunners in the same field.

The opening chapters of the book are devoted to a consideration of the origin of the miniature portrait, its growth in the illuminated manuscripts of the eleventh to the fifteenth centuries, and the influence of the art of printing on the art of the miniaturist or illuminator. This period of art development was purely Continental; for in England the art of painting hardly had an existence at the end of the Middle Ages, and it was Hans Holbein, a German of Augsburg, born five years after the discovery of this continent, who introduced the art of portrait miniature into Britain and with such success that she has since retained an almost exclusive preëminence in the art. To such a degree is this true that the art of portrait miniature may be considered in some ways 'exclusively an English art.' Its greatest exponents have been Englishmen, whose works, while 'limned in little,' bear comparison with the greatest portraits of the world. Yet Englishmen do not forget the German who introduced the beautiful art into their island, and some few months ago they paid tribute to his art and fame by giving the unprecedented sum of \$13,750 for a fine miniature from his hand. The pages given to Holbein by Mr. Heath are particularly to be commended, as they form a key to the method of the entire work,—finely critical and judicial without being captious and hard.

Mr. Heath shows great skill in marshalling

* MINIATURES. By Dudley Heath. (The Connoisseur's Library.) Illustrated. New York: G. P. Putnam's Sons.

and paralleling the different painters, from Hilliard and the two Olivers, father and son, representatives of the first period of portrait miniature of the English school, with whom the traditions of the illuminators may be said to have passed away, to John Hoskins and his nephew Samuel Cooper, leaders in the development, under the influence of Vandyke, of the seventeenth century as the greatest epoch in the English art of miniature portrait painting, down through its decadence in the next century to its extinction in the middle of the last century, when, with the birth of sun-pictures and the passing away of Robertson, Newton, and Ross, miniature painting as a fine art may be said to have taken its place among the lost arts. Mr. Heath's studies of the different painters are very skilfully drawn. Of Cooper he says:

'To Samuel Cooper must be given the proud position of supremacy in his art. . . . He excelled all his predecessors, and has never been equalled by any miniaturist since, far less surpassed. In fact, it is hardly too much to say that Samuel Cooper's art contains the finest qualities possible in the miniature portrait; character, expression, breadth, vigour, and solidity, combined with masterly balance of light and shade, simplicity and dignity of colour, and withal a grace and nobility of treatment which more than counterbalance the lack of minute finish, for which he has sometimes been disadvantageously compared with Isaac Oliver.'

If to this analysis anything can be added, it is to note the great distinction of Cooper's portraits and to emphasize more strongly his wonderful breadth of treatment in so small a scale, which is the key-note to Walpole's oft-quoted eulogy, 'If a glass could expand Cooper's pictures to the size of Vandyke's, they would appear to have been painted to that proportion. If his portrait of Cromwell could be so enlarged, I do not know but Vandyke would appear less great by comparison.' Of John Smart, Mr. Heath writes:

'Without any ostentatious cleverness, Smart painted with a thoroughness and delicacy which have a charm of their own, and his miniatures no doubt appealed to that less "flash" portion of society which valued an excellent portrait more than an idealized semblance of a person. Though the miniatures by John Smart are often considered to be of exceptional merit, and at the present time fetch fancy prices, I am inclined to think that their laborious and over-modelled gradations of the flesh-tints place them outside the category of masterpieces.'

Ozias Humphrey, he says, 'was one of the most charming miniaturists of the eighteenth century. . . . He is certainly one of those miniaturists whose work stands out as unique for its beauty of execution, its mellowness of colour and tone, and graceful arrangement.' Mr. Heath could have gone much further in his

appreciation of Humphrey had he judged him by his oriental miniature portraits, which seem to be unknown to him, and without fear have placed him next to Cooper, for his characterization, breadth of handling, and atmospheric qualities of tone and color, which easily make Humphrey the first miniature painter of his time. To many, with the glamour of Richard Cosway's dainty work in mind, this will seem impossible. But read what Mr. Heath has to say of this idol of fashion, a view the present writer has always entertained:

'From the middle of the eighteenth century till the middle of the nineteenth, we have an uninterrupted array of excellent miniaturists, but during the whole of that period, and even to the present day, the name of Richard Cosway has dominated all others. This prolonged and universal admiration of an artist is in itself a most eloquent eulogium on his merits, though it is not necessarily a convincing proof of his claim to this preëminence. That an admiration of Cosway's style is well justified I should be the first to allow, but I would also insist that infatuation is not indicative of intelligent appreciation,—that to be sensible of the charm and graceful genius of a Cosway should not make us insensible to the great and noble qualities of a Cooper. If the eighteenth century genius pleases our most sensitive tastes and appetites, the seventeenth century genius stirs our deepest sympathies and appreciations. It is impossible to deny the charm which a fine Cosway possesses; its refinement, its race, its delicate dexterity appeal at once to our sense of the beautiful. The directness and easy finesse of the handling, the subtle balance of tone, colour, and modelling, give added power to the expression, forcing us, as it were, to admire what our better judgment would proclaim as insincere. . . . Where the art of Cosway fails is in the limitations of his inspiration or vision. He may be described as a man who had chained himself to a fetish—a standard of beauty—which denied him the power of free vision. A face was to him but a mask, more or less capable of being conformed to his convention of the beautiful; but having been conformed, then he expressed himself with all the grace, facility, subtlety, and charm that were peculiar to his genius.'

This excellent criticism of Cosway's art will hardly commend itself to the twentieth century connoisseur, but if it were widely diffused among and digested by them, it might help to reduce the traffic in spurious Cosways which today flood the market and find their way into cabinets composed of nothing, according to the view of the owner, but 'authentic and original works.'

With a work such as this before us, there is a strong temptation to forget we are writing a review of a book and not a book itself; and I think I have gone far enough to show that Mr. Heath has done his work with exceptional thoroughness and skill. There is only one point in which the book is singularly and unfortunately deficient. The closing pages are given up to 'Foreign Portrait Miniaturists,' and

we read of Italy, Germany, and France, but not a word of America or the United States. Can it be possible that a man as broad and as enlightened as Mr. Heath does not know of us and our miniature painters? Is it possible that a man who has given so much study to the subject in hand has never heard of Edward Greene Malbone, to say nothing of the Peales, and Trumbull, Wood, Trott, Field, and Staigg? He does not even mention John Singleton Copley, who lived in England from 1774 until his death in 1815, and painted miniatures both here and there. But is there not a revelation and a treat in store for Mr. Heath when he does see the best of Malbone's exquisite miniatures! With his fine critical sense, will he not take off his hat and leading him by the hand place him after Cooper, shoulder to shoulder with Ozias Humphrey, in the van, ahead of Richard Cosway? It is to be the writer's privilege soon to tell the history of American Miniatures so curiously overlooked by Mr. Heath.

A word must be added as to the forty-two plates contained in the volume, few of which, by the way, are bound in where the index places them. The processes employed, photogravure, collotype, and three-color printing, may be the best available for book purposes, but none of them is satisfying for reproducing miniatures as miniatures. All they accomplish is to make pictures of the miniatures. They reduce every man's work to a technical equality. They are of no help as aids to study. The photogravure has the disadvantageous mending of the intermediary engraver; and the collotype is broken up past recall. The color-plate has no value whatever as illustrating the color sense of the painter whose work it reproduces; it merely gives the color scheme, and that not very well. According to the color plates in this volume, the sense and feeling for color of the limner of Philip the Good, in the fifteenth century, of Mansion, in the nineteenth, of Cooper and of Cosway, are almost precisely the same. Will not some expert experiment with reproductive processes until he conquers these deficiencies?

CHARLES HENRY HART.

A BOOK OF LITERARY HERETICS.*

Mr. Gilbert Chesterton is quite on his own ground in writing about Heretics. Such subjects as Kipling, Shaw, Whistler, H. G. Wells, the new paganism, and the importance of orthodoxy possess brilliancy enough in themselves to satisfy even this arch-priest of brilliancy in

* HERETICS. By Gilbert K. Chesterton. New York: John Lane Co.

style. Mr. Chesterton is nothing if not clever, — so clever, indeed, that he anticipates all the reviewer's descriptions of him. For instance, nothing would be pleasanter than to say of Mr. Chesterton that he is one of the most brilliant and one of the most honest men alive, but that we are concerned with him, not in this capacity, but in that of heretic, — that is to say, a man whose philosophy is quite solid, quite coherent, and quite wrong; nothing would be pleasanter than to say this if Mr. Chesterton had not already said it of Mr. Bernard Shaw. Again, no description could more aptly be applied to the critic than this: 'The message upon which he has really concentrated is the only thing worth worrying about in him or in any other man. He has often written bad poetry, like Wordsworth. He has often said silly things, like Plato. He has often given way to mere political hysteria, like Gladstone. But no one can reasonably doubt that he means steadily and sincerely to say something, and the only serious question is, What is that which he has tried to say?' Unfortunately, Mr. Chesterton forestalled such a criticism by applying it to Mr. Rudyard Kipling.

It is trite, as well as wrong, to say of Mr. Chesterton that he will never be taken seriously until he takes himself and the world more seriously. He believes in himself as firmly as it is possible for a man to believe whose theories of life and progress are based on that very faith. And he believes in the world, not in detail, but in the mass, as cosmos. If he laughs at Chesterton and at the world, it is the laugh of understanding, not of derision. His humor, his paradoxes, his recurring epigrams, are not the marks of weakness or insincerity in his philosophy but of strength in his style. He is able to laugh because he sees things large. If he is weak, it is not in being funny, but in being fallacious. It is hard to conceive of his equal in the natural instinct to feel things rightly, and the ability to twist them in the saying. His book would make an invaluable addition to the literature of logical fallacies.

Recurring to his own question of what it is that he has tried to say, we find that he means, first and finally, that the modern affectation of indifference to all eternal things is unprogressive and debasing. When, at the beginning of the great nineteenth century, scientists renounced religion and philosophy for facts, they made a new religion and a new philosophy for themselves. They were substituting one creed for another, calling God the Final Cause. The ultimate questions were quite as much in their minds as in that of the most devout priest or the most ascetic monk. To-day nothing ultimate is supposed to matter to anybody. As Mr. Chesterton writes:

'We are more and more to discuss details in art, politics, literature. A man's opinion on tram-cars matters; his opinion on Botticelli matters; his opinion on all things does not matter. He may turn over and explore a million objects, but he must not find that strange object, the universe; for if he does he will have a religion and be lost. Everything matters, except everything. This was certainly not the idea of those who introduced our freedom. When the old Liberals removed the gags from all the heresies, their idea was that religious and philosophical discoveries might thus be made. Their view was that cosmic truth was so important that everyone ought to bear independent testimony. The modern idea is that cosmic truth is so unimportant that it cannot matter what anyone says. The former freed inquiry as men loose a noble hound; the latter frees inquiry as men fling back into the sea a fish unfit for eating.'

It is certainly preposterous that in a civilization boastful of its progress, nobody but theorists and dreamers should have any definite ideal of progress; that in a civilization proud of its freedom, nobody thinks to define or limit liberty; that in an age when everybody thinks his own thoughts, so few people really think anything. Mr. Chesterton is right. The most necessary thing in the world is for men to have definite opinions about matters that are vital. As a study of certain men who have definite opinions, Mr. Chesterton's book is interesting in its material, and through his brilliant handling it is interesting in form. But it is not definitive, because it is not convincing. One of his most definite opinions is that science, especially that science which has human nature as one of its factors, is wrong in everything. With this as major premise, he argues cleverly against all theories of folk-lore, all scientific philanthropy, sociology, ethnology. 'Science and the Savages,' 'Sandals and Simplicity,' 'Mr. H. G. Wells and the Giants,' are attractive headings, and the reader who plunges into the discussion without expecting a trap in the first sentence is apt to be caught in the sparkle of Mr. Chesterton's theories. Moreover, the author states a wrong idea so boldly and so surely that it takes a person of definite mind to contradict him, — as in these statements:

'When the modern world praises its little Cæsars, it talks of being strong and brave; but it does not seem to see the eternal paradox involved in the conjunction of these ideas. The strong cannot be brave; only the weak can be brave; and yet again in practise, only those who can be brave can be trusted, in time of doubt, to be strong.'

'Men trust an ordinary man because they trust themselves. But men trust a great man because they do not trust themselves. And hence the worship of great men always appears in times of weakness and cowardice; we never hear of great men until the time when all other men are small.'

'There is one broad fact about the relations of Christianity and Paganism which is so simple and so clear that many will smile at it, but which is so important that all moderns forget it. The primary fact about Christianity and Paganism is that one came after the other.'

Nothing could be more false than this last statement in the application which is made of it. Christianity was not a revolt or a development from Paganism, but from Judaism. That Pagans became Christians did not mean that Pagan virtues and ideals, transmuted into Christian virtues and ideals, were all of the world's spiritual history. The gap, which is the largest part, is unaccounted for in Mr. Chesterton's argument. Even in lesser things he is careless about the use of evidence. In urging the beauty and the symbolism of the ritual of religion and of chivalry against the ritual of social usage, he says: 'What can be more solemn and absurd, considered in the abstract, than symbolizing the existence of the other sex by taking off a portion of your clothing and waving it in the air?' This is just the example that Mr. Chesterton would not have used, if he had remembered that taking off one's hat to a lady is a remnant of the days of chivalry when soldiers and knights doffed their helmets to signify a truce to hostilities in the presence of the opposite sex.

On the very next page, however, Mr. Chesterton writes something so full of insight that his errors are easily forgiven.

'It is idle to inveigh against cynics and materialists. There are no cynics, there are no materialists. Every man is idealistic; only it so often happens that he has the wrong ideal. Every man is incurably sentimental; but, unfortunately, it is so often a false sentiment. When we talk, for instance, of some unscrupulous commercial figure, and say that he would do anything for money, we use quite an inaccurate expression, and we slander him very much. He would not do anything for money. He would do some things for money; he would sell his soul for money, for instance; and, as Mirabeau humorously said, he would be quite wise to "take money for muck." He would oppress humanity for money; but then it happens that humanity and the soul are not things that he believes in; they are not his ideals. But he has his own dim and delicate ideals; and he would not violate these for money. He would not drink out of the soup-tureen, for money. He would not wear his coat-tails in front, for money. He would not spread a report that he had softening of the brain, for money. In the actual practice of life we find, in the matter of ideals, exactly what we have already found in the matter of ritual. We find that while there is a perfectly genuine danger of fanaticism from the men who have unworldly ideals, the permanent and urgent danger of fanaticism is from the men who have worldly ideals.'

So it is all through the book; one page amuses by its originality of conception and expression, the next provokes by its insecurity of argument, the third charms by its suggestiveness. It is a book to be relished, not as a whole, but in snatches. With all its half-playful cynicism, it seems to be in the main sincere; and the opinions it so brilliantly expresses regarding some of the most interesting men and movements of the time are well worth attention.

EDITH J. R. ISAACS.

JOHN KNOX, HERO OR VILLAIN?*

That two volumes on John Knox, the latest of a long list of biographies of the great Scottish reformer, were published almost simultaneously more than three hundred years after his death, shows the perennial interest that the world takes in the stern old leader of the Puritan forces in the Reformation. If, as has been maintained, a test of greatness is the waning or the endurance of a man's reputation after his death, certainly John Knox must be ranked as one of the greatest men of modern history. The wide divergence of judgment as to his character and his methods of controversy shown by these two sincere writers indicates that the differences in men's ways of looking at things that led to the bitter strifes of the religious wars are fundamental to our human nature, and, though softened and christianized, still exist among us.

Dr. Henry Cowan's *Life of Knox* is a straightforward biography, written from full knowledge by one who is in general sympathy with the Reformer's methods and aims. The author's purpose, as expressed in his own words, is, in the limited space at his disposal, 'to describe those portions of the career of Knox which are most likely to be of general interest; to place his life-work in its historical setting; to facilitate for students the consultation of original authorities; and to present a picture of the Reformer which, without concealing his infirmities, would help to vindicate his enrollment alike among the foremost heroes of the Reformation, and among the greatest and noblest of Scotsmen.' The book is thus not a judicial statement of the facts of Knox's career and of the many bitter controversies that filled it full; the author is an advocate, but he is fair, dignified, and moderate in his advocacy of Knox's side of these questions and of the general course of his conduct as a Puritan leader. He does not gloss over the infirmities of his hero,—the coarse vituperation of his opponents, men or women, which was the accepted style of controversial writing among the best of the men of that time, or the occasional violence and even revolting cruelty of the measures that he advocated in the heat of conflict. But he does give full weight to all that is favorable, and tries to account for all that is unfavorable, in the facts of Knox's life; this, indeed, is to be expected in one who undertakes to write a biography of a 'hero.' Dr. Cowan finds in Knox in abundant measure the hero-qualities of fearlessness,

in his defiance of those in authority who stood for what he would destroy, and in facing persecution and danger for the sake of his convictions; of faith in God, in his own call to be God's servant, and in the ultimate triumph of what he firmly believed to be the divine cause; and of the courage and confidence, even in disaster, that would follow such faith. He finds also in him an intolerance which was greater than that of his intolerant age, uncharitable judgments of those whom he disliked, even condonation of assassinations that removed enemies of his cause; though he would palliate somewhat these unlovely traits of his hero's character.

Of chief importance Dr. Cowan ranks the great and enduring influence of Knox upon Scotland. He attributes largely to that influence the opposition to royal despotism which culminated in a rebellion 'which history has vindicated and posterity has ratified,' the growth of an intelligent and earnest-minded middle-class, which Knox inspired with strong religious convictions and imbued with a sense of national responsibility; the parochial-school organization, 'which during subsequent generations, when most other countries lagged behind in this regard, provided for the poorest in the land a sound religious and secular education. We have only now, moreover, begun to realize some of the Reformer's educational ideals,—the Calvinism that has done so much to shape Scottish character and thought, and that principle of Presbyterian church government that combined the recognition of the laity in the administration of the church with orderly subordination of the whole church to one supreme authority, 'avoiding the dangers of both hierarchy and anarchy.' Dr. Cowan notes the wide spread of Knox's influence wherever Scotsmen have gone to live; also that he is the founder of the English and Irish Presbyterian Churches, and hence of the American, and is in some measure the preserver of English Protestantism. He quotes the English historian Froude as declaring that 'but for Knox, Mary Stuart would have bent Scotland to her purpose, and Scotland would have been the lever with which France and Spain would have worked upon England until Elizabeth had either been hurled from her throne or been constrained to go back into the Egypt of Romanism'; and he attributes to the influence of Knox that Covenanter spirit that played so large a part in the history of English liberty in the next century. The value of the book is enhanced by a large number of valuable illustrations.

The second book, the work of the well-known historian and man-of-letters, Mr. Andrew Lang,

* JOHN KNOX, THE HERO OF THE REFORMATION. By Henry Cowan, D.D. Illustrated. ('Heroes of the Reformation' Series.) New York: G. P. Putnam's Sons.
JOHN KNOX AND THE REFORMATION. By Andrew Lang. New York: Longmans, Green, and Co.

differs as widely from Dr. Cowan's as one biography can differ from another. In fact, Mr. Lang's book is not a biography at all; it is a controversial pamphlet of large size, the thesis of which is a quotation from 'The Diurnal' under the date of Knox's death: 'John Knox, minister, deceased, who had, as was alleged, the most part of the blame of all the sorrows of Scotland since the slaughter of the late Cardinal.' From the beginning to the end of his book, Mr. Lang employs all the resources of his literary art, irony, denunciation, special pleading, to discredit the great Reformer. He attributes to him the principles of a Machiavelli, and a prudence that led him to shun dangers to himself however ready he might be to denounce others who showed like prudence. He accuses Knox of numberless misstatements in his History, extending even to the perversion of the facts of history to justify his acts and those of his party. On nearly every page is a fling at Knox, the following being an example: 'Knox, as to the doctrine of "killing no murder," was a man of his time. But Knox, in telling the story of a murder which he approves, unhappily displays a glee unbecoming a reformer of the Church of Him who blamed St. Peter for his recourse to the sword. The very essence of Christianity is cast to the winds when Knox utters his laughter over the murders or misfortunes of his opponents, yielding "to the strong propensity which he felt to indulge his vein of humour." Other good men rejoiced in the murder of an enemy, but Knox chuckled.' This is not fair play, though it be sharp writing. It is to be admitted that Mr. Lang carries us with him in many of his attacks upon the consistency and spirit of the Reformer, but he himself 'chuckles' overmuch, and allows far too little for the spirit of the time that shapes the character and thought of even its leaders and heroes.

CHARLES H. COOPER.

RECENT FICTION.*

'Sawdust' is the story of a man engaged in the lumber industry, who by unremitting application to business raises himself from poverty to the ownership of a huge establishment in the forest, creating an industrial community in the wilderness, and acquiring a large fortune. He despises the aristocratic idler whose wealth has

not been earned by hard work, and pride in his own achievement makes him arrogant and overbearing. He has, nevertheless, an uneasy consciousness of social inferiority, and is at heart envious of the qualities of character that seem to go with gentle birth and breeding. Presently his son, upon whom he counts as his successor, returns from the University, and joins him in the management of the sawmill. But at this juncture a young woman appears, the product of the very traditions for which the father affects contempt, and the son promptly falls in love with her. Violent opposition ensues; but the young man has inherited his father's strength of purpose, and refuses to submit. Eventually, the father loses his wealth through the ill-advised speculations of an associate, and he makes the discovery that the young woman really loves his son for himself, and not for his fortune. This reconciles the father to the marriage, and all ends happily for the young people concerned. This outline would seem to suggest a rather commonplace story treated in the conventional fashion; but it receives freshness of interest from its setting. For the scene is in the Carpathians, the father is a German exploiting the Polish forests, and the heroine is the daughter of an impoverished Polish nobleman. There is, moreover, much skill displayed in the delineation of character and situations alike, and the writer is thoroughly familiar with her material. An Englishwoman long familiar with European society, and a novelist of experience, she has written a singularly interesting story.

The anonymous author of 'The Martyrdom of an Empress' has produced a series of overgrown and shapeless books, which deal with the society and politics of several European countries during the past quarter-century or more, and which retail a great deal of gossip in which fiction and fact are inextricably mingled. We have no knowledge of the identity of this writer, but it is clear that the books are feminine productions, and that their author has had unusual opportunities for becoming intimately acquainted with the aristocratic and diplomatic world of several countries. She also knows something of America, a knowledge which she chiefly displays by sprinkling her pages with cisatlantic colloquialisms, grotesquely employed as a general rule. Of constructive art she seems to have no conception, and

* SAWDUST. A Romance of the Timberlands. By Dorothea Gerard (Madame Longard de Longarde). Philadelphia: The John C. Winston Co.

THE TRIDENT AND THE NET. By the author of 'The Martyrdom of an Empress.' New York: Harper & Brothers.

THE HUNDRED DAYS. By Max Pemberton. New York: D. Appleton & Co.

THE RANDOLPHS. By Paul Gwynne. New York: Dodd, Mead & Co.

A DAUGHTER OF THE SOUTH. A War's-End Romance. By George Cary Eggleston. Boston: Lothrop Publishing Co.

THE RAVANELS. By Harris Dickson. Philadelphia: The J. B. Lippincott Co.

THE HOUSE OF CARDS. A Record. By John Heigh. New York: The Macmillan Co.

THE BOSS OF LITTLE ARCADE. By Harry Leon Wilson. Boston: Lothrop Publishing Co.

her narratives are frankly amorphous. She has, nevertheless, a considerable wealth of interesting material to offer, and this in some measure compensates us for the literary defects of her work. Hitherto, her books have dealt largely with actualities, both as to persons and happenings; her latest production, 'The Trident and the Net,' is distinguished from its predecessors by being wholly a work of fiction. The meaning of the title we have failed to fathom, for its symbolism is neither mythological nor ecclesiastical, as might at first be imagined. The book is simply the life-story of a Breton nobleman, of violent passions and astounding inability to avoid the paths of obvious folly. It begins by depicting his unregulated childhood in Brittany, describes his later career as a deserter from the French navy, a wanderer over many seas and lands, and a victim of a vulgar *liaison*, and ends in a squalid lodging-house of New York, where he lies desperately ill with pneumonia, and we do not know (or greatly care) whether he is going to live through it. The early Breton chapters are much the best part of the book, for in them the story has a genuine atmosphere; of the unreal melodrama that follows there is little to be said in the way of praise. We close it with a sense of exasperation at the recklessness of its composition and its wasteful use of what might have been the material of an admirable work.

The well-worn theme of Napoleon's last desperate effort to retrieve his shattered fortunes is chosen by Mr. Max Pemberton for his latest romance. 'The Hundred Days' begins just before the Emperor's escape from Elba, and ends just after the defeat of Waterloo. We have the usual brave hero and captivating heroine, the one an Englishman in disfavor at home and living a secluded life in France, the other an adventuress in the secret service of Napoleon. The story offers the conventional blend of fact with romantic fiction, is narrated in somewhat indistinct fashion, and proves but moderately exciting.

'The Bandolero,' like Mr. Paul Gwynne's earlier novels, is a romance of Spanish life. In writing of Spain, Mr. Gwynne is no casual outsider, but an observer whose knowledge of his subject is extensive and intimate. He knows the life of town and country, the customs, the superstitions, and the folklore of the Spanish people. He is also by way of being a psychologist in his interpretation of motives and modes of thought. This thoroughness of equipment, combined with a very pretty knack of composition, and the ability to construct an interesting plot, makes these Spanish novels of his about the best of their kind. 'The Bandolero'

is a story of revenge, tempered in the end by something like Christian forgiveness. The brigand hero was once a valiant officer, but, under the pressure of a grievous wrong, he has become the enemy of society, and achieved a new kind of fame as the leader of a band of desperados. His story is, in short, that of Hernani. Upon his wronger he takes the terrible revenge of kidnapping his only child, and concealing him so effectually from discovery that the child grows up to manhood as a peasant, with no notion of his real station. But the brigand chieftain has also a girl-child of his own, left in the same rustic care; and the two children, when they are old enough, become lovers, to the horror of the girl's father. His efforts to separate them prove futile, and in the end he becomes reconciled to their union, ceases to be an outlaw and enters the government service, almost forgives his ancient enemy, and dies in a fierce struggle with one of his old-time associates. The romance is thoroughly interesting, and has a considerable degree of literary charm.

Mr. George Cary Eggleston, who served as a Confederate soldier in the Civil War, has again turned to account his recollections of that conflict in 'A Daughter of the South.' The war does not exactly enter into the substance of this romance, but rather supplies a background; for the interest is almost wholly of a private character. The hero is a man engaged in the dangerous business of purchasing cotton in the blockaded South, and bringing it to the Northern market. The heroine is a damsel in distress—a French girl from New Orleans—whom he finds hiding in a swamp upon the occasion of one of his expeditions, and rescues from starvation and other perils. The story also deals with various forms of rascality on the part of the conscienceless money-makers who found in the war their opportunity to plunder and defraud. It embodies much curious information concerning this bygone period; but the author's language makes singular lapses into modernity, and his art must be described as crude. Nevertheless, he tells a story of some interest, and keeps fairly in touch with reality.

Mr. Harris Dickson, in 'The Ravanel,' has given us an excellent piece of workmanship. The novel has both strength and character, besides a romantic plot of much dramatic interest. Mr. Dickson is a Mississippian, and a lawyer by profession; his story is of a feud originating in the early days of reconstruction, and culminating a generation later in a mysterious murder. The trial of the hero fills something like two-thirds of the whole book; and here, as a Mississippi lawyer, the author is upon his own

ground. An ingenious explanation of the mystery is followed by the acquittal of the hero; and all ends happily.

'The House of Cards' is a novel written in an exasperating style, of which the following specimen may serve us for both example and introduction: 'True, Mr. Cards himself says something between his teeth as a big red devil of an automobile—hybrid word for a hybrid thing begotten and beloved of a hybrid brum-magem breed of sports—with a measly little parvid parvenu of an owner, and his fireman (*chauffeur* indeed! I say "fireman," and be burned to him!), snorts up and sets our horses to a dance.' A book written in this jargon does not make easy reading, but the present production has so much pith that we are inclined to advise a struggle with its strained figures and thorny constructions. As our extract shows, Cards is a man's name, and not the mere innocent substantive that one might fancy, albeit there is a clear intention of allegory in the title. Briefly, the House of Cards is a colossal financial edifice, its foundations laid during the Civil War, when it was concerned with the negotiation of government loans, and its superstructure raised and rivetted during the forty years following. Since the scene is Philadelphia, there is offered a suggestion—but only a suggestion—of the operations of the late Jay Cooke. The history of the House, as here presented, is curiously interwoven with the history of the Civil War, although that gigantic upheaval is used by the novelist as a motive for a somewhat cynical vein of moralizing, rather than as a source of picturesque material. In fact, there is very little story about the book, but instead a great deal of shrewd comment and incisive characterization. What it all leads up to is a rather impressive presentation of the American society of to-day, based upon corrupt politics and the domination of the great corporations. These conditions seem to be fairly fixed upon us, and the writer makes it clear that they are not easily to be swept away. He accepts them as an inevitable phase of our national development, and almost seems to condone them. Yet there is an undercurrent of suggestion that selfish materialism is not to be the last word of our civilization, and that a sufficiently resolute onslaught will some day make the House of Cards topple over. This is what the hero stands for,—a figure barely sketched, but destined, in some dimly veiled future, to play the part of the stripling David to the Goliath of plutocracy.

'The Boss of Little Arcady' is so much better than anything that Mr. Wilson has heretofore written that we are compelled to revise

our former very moderate estimate of his abilities. His Mormon story and his novel of theological discussion were lumbering in their gait and deadly in their seriousness; but his new book has leisurely ease of movement and a humor that is simply captivating. It is a story of life in a country town of central Illinois as far as it is a story at all—but its charm is almost wholly one of incident, and of the genial delineation of village types. He who has once made their acquaintance will not readily forget J. Rodney Potts and Little Arcady's heroic efforts to dispense with his society; or the local editor, Solon Denny, and his suffering under the chastening hand of the severe lady from Boston; or Billy Durgin, the boy detective; or Clem, the faithful slave who refuses to be emancipated; or Miss Caroline from Virginia, who causes such a fluttering of the village doves; or the philosophical biographer and historian, who contrives to attract our interest to himself no less than to these creatures of his describing. And with all this prodigal and appealing humor there is a blend of humanizing sentiment that is also very charming, and the combination is so deftly made that each of these two elements serves to heighten the other. We congratulate Mr. Wilson upon the new gait that he has now struck, and venture to predict that, if steadfastly pursued, it will lead him far.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

The winning of Oregon.

'A History of the Pacific Northwest' (Macmillan) is the title of a recent volume dealing with the establishment of American power beyond the Rocky Mountains. The literature of 'expansion' has been growing rapidly of late, and will doubtless continue to grow for some time to come; unfortunately, however, this literature is often wanting in some of the qualities that we expect to find in true history. Still, much excellent work has been done in this field, and it is a pleasure to note that the work before us belongs to this class. The author, Professor Joseph Schafer, of the University of Oregon, has for some years been engaged in studying the historical materials of the Pacific States, and in this work he tells the early history of the Oregon country. With the later history of this region—the development of its vast resources during the last half-century and the political careers of the various States carved out of it—the author is not much concerned; his purpose is to give a clear and readable account of how the valley of the Columbia River was won for the American Republic and for American civilization. Professor Schafer goes back to the memorable day when Balboa first saw

the South Sea, discusses the great interest that this discovery aroused in the European mind, and traces the progress of Spanish exploration as for a hundred and fifty years it slowly crept up the Pacific shore. This is followed by an account of the fur-trade and of the efforts of England and our own country to come into possession of this far Northwest. The Oregon question on its diplomatic side is treated in a brief but lucid fashion, the disputed points being discussed as fully as could be expected in a popular narrative. After reviewing the efforts of the American pioneers and missionaries to establish themselves on the Columbia River in the two decades following 1820, the author gives us a vivid account of the 'great immigration' that began about 1842. To our knowledge of this movement Professor Schafer has made some important contributions, his research having brought to light a number of hitherto unknown sources. When the author records the final settlement with Great Britain in 1846, and the organization of a territorial government at Oregon City three years later, his purpose is accomplished; but he has added several interesting chapters dealing with the political and material progress of the region since that date. The work makes a volume of about three hundred pages, and is provided with a number of excellent maps and suggestive illustrations. A reading of it leaves the impression that it is the work of one who knows his field and whose conclusions may be relied upon. The author evidently believes that economy in style and accuracy in statement are virtues to be practised even when writing primarily for young readers.

*The people of
the Emerald Isle.*

Having aired his prejudices against the dwellers beyond the Tweed, Mr. T. W. H. Crosland, author of 'The Unspeakable Scot,' now takes in hand his neighbors across St. George's Channel, in a companion volume which he entitles 'The Wild Irishman' (Appleton). Between his outspoken dislike of the Scotch and his patronizing and even contemptuous friendliness for the Irish, there is little to choose. Probably most Irishmen would prefer his honest enmity. Such chapters as those on 'Pigs,' 'Potatoes,' 'Dirt,' 'Whisky,' and 'Blarney,' are not exactly calculated to make the natives of Erin enthusiastic in the writer's praise. As the utterance of a comparatively young man, the book lacks that degree of modest hesitancy and restraint so befitting an author gifted with considerably less than omniscience, but so seldom found except in union with really large attainments which might afford—were that ever permissible to fallible mortals—to be dogmatic. Of sweetness and light, of literary charm, even of careful writing and evidence of laborious endeavor to do one's best and to polish one's stanza, the book has little. A single short sentence, on Home Rule, will help to show in what key the work is pitched: We are told that 'any man who believes for one moment that it will be of the smallest benefit to Ireland is just a fool.' Perhaps the least praiseworthy feature of the volume is its frequent and uncalled-for slaps at

the Scotch—as if to illustrate anew that forgiveness to the injured does belong, but they ne'er pardon who have done the wrong. For example, we read that 'he who drinks Scotch whisky becomes as the Scotch people, who, as all men know, are a hectoring, swaggering, dull-witted, bandy-legged, plantigrade folk' and— But vituperation is already too much indulged in, without receiving the encouragement of quotation. Two chapters of some literary interest the book does contain, on Tom Moore and Mr. W. B. Yeats. The tracing of Mr. Yeats's so-called Celtic quality to the influence of Blake, who was not a Celt at all, furnishes good reading. An occasional Carlylism in Mr. Crosland's pages is not unpleasant, except that the use of the adjunct instead of the possessive pronoun is hardly a graceful trick if often repeated. Colloquialisms abound; nor is careless spelling absent, as 'empyricism,' and 'practise' as a noun (three times); nor are words always used in their accepted sense, as 'blarney of the vituperative order.' Among terms of little dignity or somewhat unusual may be noted 'jarvey,' 'poteen,' 'weeniest,' and the verb 'to keen.' Contemporary humorists are labelled groupwise as 'a sorry and indifferent company,' and a 'squad of awkward witlings.' What of contemporary satirists?

*The noble
St. Lawrence.*

With the combined characteristics of history and guide-book, and prepared with large type, wide margins, and plentiful illustrations from photographs and drawings, Mr. George Waldo Browne's 'The St. Lawrence River: Historical, Legendary, Picturesque' (Putnam) comes as one of a group of books on the great rivers of North America that already includes the Hudson and the Colorado, and is to include the Connecticut and probably the Mississippi. In the first two hundred of its three hundred and fifty pages, the author gives a sketch of the history of the St. Lawrence,—which means in effect that of the French in British North America, since the great river was their highroad, and along its banks are the spots that mark the critical points of that history. Mr. Browne does not lay claim to actual original investigation, but he has read a goodly number of authorities, including original documents, and has written a very acceptable brief history, although one could dispense with his somewhat patronizing attitude toward La Salle on page 148. To those who are not familiar with the thrilling story of the French in North America, this portion will be necessary for a thorough understanding of what follows; those who are so familiar will doubtless find it profitable to renew their knowledge. With Chapter XV. Mr. Browne begins a trip up the river, starting with Tadousac at the mouth of the 'mysterious' Saguenay, and giving a chapter to its picturesque charms and historic memories; then upward, passing Rivière du Loup, Murray Bay, Cartier's Isle of Baccus, Ste. Anne de Bauprè of blessed memory and modern pilgrimages, and the beautiful falls of Montmorency, and finally reaching Quebec, to which two chapters are given, describing notable landmarks

and relating connected facts and legends. The next chapter describes the Indian settlements and the peasant population, with its types and festivals; then on past a 'region of rivers' to Montreal, which the author calls Canada's 'White City.' Here considerable space is devoted to the famous Château de Ramezay, that old-time relic which has been turned into a museum and portrait gallery, and in which alone one could make a considerable study of Canadian history. The two remaining chapters are devoted to climbing the rapids and the trip through the Thousand Islands, with accompanying stories, true or legendary. To some readers, more physical description of the noble St. Lawrence would be acceptable; but within its limits the book is satisfactory, and a good map adds to its value. The volume is rather too large to accompany one's travels; but it might be read with advantage as a preliminary to a voyage, or afterwards for the pleasures of retrospect and the purpose of fixing one's associations. Still, we would suggest a pocket edition that could find a place in the traveller's suit-case.

*An anecdotal
retrospect.*

So far as a book of anecdotes may serve as substitute for a live storyteller, the Hon. Frederick Leveson Gower's 'Bygone Years' (Dutton) admirably does this. With no manifest effort, no straining for effect, no attempt to raise a laugh, he suffers his pen to record such items of general human interest as have been picked up by him during a long life of contemplative observation rather than of strenuous action. Good humor, good sense, good birth and breeding, an entire absence of airs and pretensions, these are among the qualities that commend him to the reader. An apologetic preface intimates that it is more to the urgency of friends than to initiative on the writer's part that we are indebted for these octogenarian gleanings. In a happily quoted couplet from Moore, the first line, 'I give thee all, I can no more,' is mispunctuated, the comma following 'can,' to the ruin of the sense. Now, in his eighty-sixth year, the author tells us he finds it hard to recall the main outlines of his life, although unimportant incidents remain in mind. Hence we are treated, not to history or biography, and luckily not to politics, but to a variety of entertaining and never malevolent personalia and society anecdotes, together with notes on Spain, India, and Russia, from journals of early travel. Though a barrister by profession, the author modestly doubts whether he ever could have earned his bread in his calling. His first instructor in the law neglected the intricacies of Coke upon Littleton to listen to his pupil's stories of society life; which indicates that even as a youth he was no mean *raconteur*. But that society life is, after all, weariness and vanity, is illustrated by a reminiscence of the Princess Lieven, who, always in the whirl of fashion, suffered from an intense boredom that almost amounted to a disease. If no one called of an afternoon, she would roll on the floor from tedium. Dreading to travel alone from Calais to Paris, she once offered a seat in her carriage to a chance clergyman, who, however, talked so incessantly as fairly to drive her wild. Of Lady Hol-

land and her set, some good stories are told. Despite her despotic humor, young Gower discerned her better qualities, and as seen through his eyes she is more amiable than one had imagined. To supplement the slender autobiographic information contained in the book, it may be worth while to note here some of the author's family connections. The first Earl of Granville was his father, the second Earl his brother, Lady Georgiana Fullerton was his sister, and the sixth Duke of Devonshire his maternal uncle. Of Leveson and Gower affinities and consanguinities, hyphenated and otherwise, the tale would be a long one. The author was in Parliament almost continuously from 1847 to 1885.

*Local history
of an ancient
English town.*

The number of books of local history in England is increasing as interest in antiquarian lore is deepening and facilities for research are extending. It is not usually the importance of the locality that influences its selection for historical treatment. Of many subjects of local histories the question might be asked, Why should anyone trouble to write a book about a place of which few have even heard? But it is often in the most out-of-the-way place that the rarest historical treasures are preserved, and that successive periods of growth are so well demonstrated as to illustrate the historical development of other like unimportant localities, which in the aggregate go a long way toward the making of England. This might be said of the ancient town of Pickering in Yorkshire, which is little known even to English people. Stow states, on the authority of 'divers writers,' that the town was built in the year 270 B. C., but evidence is not wanting that settlement was made on the site or in the neighborhood at an infinitely earlier period. Yet it preserves in its outward features and in its written records enough characteristics of the various phases of English geological, political, religious, and economic history, to illustrate 'The Evolution of an English Town,' which is the title Mr. Gordon Home gives to his story of Pickering from pre-historic times up to the present year (Dutton). In going back to Palæolithic and Pre-Glacial times, in tracing the changes that have taken place in the physical features of the locality in the Lesser Ice Age, in collating evidence of the occupation of the district by neoliths and men of the Bronze Age, and in the chapters on the various periods of historic times, the book furnishes a pleasing type of local history to which other essays in that field will do well to conform. But while Pickering is thus made to serve as a typical English town, it has some very interesting individual characteristics,—as, for example, its old church with curious paintings of about the middle of the fifteenth century upon the clerestory walls. Some of the folk-lore and folk-customs narrated are peculiar to the neighborhood, and these give to the book an interest far wider than that of the local antiquary. The illustrations, interesting from an archaeological standpoint, scarcely seem to justify the claim of the text that the vicinity of Pickering is picturesque beyond the average of English scenery.

*Letters of
a schoolmaster.*

To those of us who, with Stevenson, pray for the quiet mind, 'The Upton Letters' (Putnam) by 'T.B.' are a help in that direction. Simple and natural, sane and human, these reflective utterances on literary, moral, and educational themes, and on the commonplaces of daily life, have the charm that belongs to the genuine expression of a good mind and heart. They are the letters of a master in an English public school to a friend ('Herbert') sojourning in Madeira for his health; and they run through the year 1904, being brought to a close by the friend's death. They are now published at the request of Herbert's widow. Reality breathes in every line, and spontaneity animates every syllable. Personal reminiscence and anecdote abound. A few lines indicating the writer's admiration of Newman's prose style are quotable. 'I have been going through Newman's "Apologia" for the twentieth time,' he writes, 'and as usual have fallen completely under the magical spell of that incomparable style; its perfect lucidity, showing the very shape of the thought within, its simplicity (not, in Newman's case, I think, the result of labour, but of pure instinctive grace), its appositeness, its dignity, its music. I oscillate between supreme contentment as a reader and envious despair as a writer; it fills one's mind up slowly and richly, as honey fills a vase from some gently tilted bowl. . . . I have no sympathy with the intellectual attitude it reveals, but as Roderick Hudson says, I don't always heed the sense.' To be able thus to admire Newman's art speaks something for the letter-writer's own powers as an artist in words. The little volume will create no sensation (heaven forbid!), but it will greatly content a choice few among the readers of books.

*New text-book of
the elements of
political economy.*

The enthusiasm of the translator for M. Levasseur's 'Elements of Political Economy' will hardly be shared by the student who attempts to use the book as a text, or by the advanced economist who tries to extract M. Levasseur's theories of the science. Many leading economic questions are discussed with the clearness and comprehension which have given M. Levasseur his acknowledged place among French teachers of political economy. But the form of the book, and the sequence of subjects, are unfortunate. For example, much space is devoted to an interesting and enlightening account of association in industry, the trade guilds of Europe, the modern trades unions, and the relation of both to the principle of freedom of contract; but the usefulness of this review is nullified by its appearance in the chapter on 'The Production of Wealth,' almost before mention is made of 'Distribution and Consumption.' In the same way, Rent, Interest, Socialism, Coöperation, and related subjects, are discussed in the chapter on Distribution, before the theories of Exchange and Consumption are explained. This lack of logical treatment renders M. Levasseur's book almost incomprehensible to the beginner, for whom it is evidently intended. ('Elements of Political Economy': Macmillan.)

*Goldwin Smith's
memories of
Gladstone.*

The reprint of Mr. Goldwin Smith's magazine article, 'My Memory of Gladstone' (imported by A. Wessels Company), makes a very attractive little volume of some eighty-five pages of large type. The characterization here presented does not purport to be complete, but is rather a running account of the more important episodes in Gladstone's career, with the author's judgment upon such activities. The essay was in the first instance drawn out by way of commentary—hardly criticism—on Morley's *Life of Gladstone*. Thus the principal interest for the reader, aside from his pleasure in the clear-cut style of the essay itself, will be in regard to those points in which Mr. Goldwin Smith differs from the biographer. Of these, the most important relates to Gladstone's Home Rule policy for Ireland; and upon it the author bases much of his criticism of Gladstone's title to unerring statecraft. And while the words of neither the essayist nor Mr. Morley will be accepted as final on this subject, for both are in a sense partisans, such an analysis as that offered by Mr. Goldwin Smith is well worth study, and is also pleasant reading.

NOTES.

Once more we have from the Macmillan Co. their pretty holiday 'Book of Old English Love-Songs,' as edited by Dr. H. W. Mabie, and illustrated by Mr. George Wharton Edwards.

A full account of the principles and progress of 'Italian Architecture,' by Mr. J. Wood Brown, is published by the Messrs. Scribner in their 'Langham Series' of art monographs.

Captain A. T. Mahan's two-volume work entitled 'Sea Power in its Relations to the War of 1812,' one of the most important historical books of the season, will be issued this month by Messrs. Little, Brown, & Co.

Two Fall publications of the Messrs. Putnam not heretofore announced are Mr. Henry Wellington Wack's account of rambles and voyages along the river Thames, entitled 'In Thamesland,' and Dr. Herman Knapp's biography of Hermann von Helmholtz.

Messrs. E. P. Dutton & Co. publish in their 'English Library' a new edition of Trench's 'English Past and Present,' edited by Dr. A. Smythe Palmer, and a small treatise on 'Punctuation: Its Principles and Practice,' by Messrs. T. F. and M. F. A. Husband.

A concise account of South Polar explorations and discoveries, from earliest times to the present day, has been prepared by Dr. H. R. Mill, and will be published shortly by the Frederick A. Stokes Co. in an illustrated volume entitled 'The Siege of the South Pole.'

'A Bibliography of Works in English on Playing Cards and Gaming,' compiled by Mr. Frederic Jessel, is published by Messrs. Longmans, Green, & Co. There are upwards of seventeen hundred entries, making a handsomely-printed volume of over three hundred pages.

The anthropological series of publications of the Field Columbian Museum has just been enlarged by the following issues: 'The Cheyenne,' an extensive monograph by Mr. George A. Dorsey; 'The

Traditions of the Hopi,' by Mr. H. R. Voth; 'Hopi Proper Names,' by Mr. Voth; and 'Oraibi Natal Customs and Ceremonies,' also by Mr. Voth. The last three of these monographs are numbered among the results of the Stanley McCormick Hopi expedition.

'Intentions' is the title given to a volume of Essays by Oscar Wilde, just published by the Messrs. Brentano. It comprises the following titles: 'The Decay of Lying,' 'Pen, Pencil, and Poison,' 'The Critic as Artist,' and 'The Truth of Masks.' There is a frontispiece portrait of the author.

To the 'Athenæum Press Series' of Messrs. Ginn & Co. we now have added a volume of 'Selected Essays of Henry Fielding,' edited by Mr. Gordon Hall Gerould, and a volume of 'Selections from the Writings of Joseph Addison,' edited by Professor Barrett Wendell and Mr. Chester Noyes Greenough.

'The Art and Craft of the Author' is the title of a new handbook on literary work, by Mr. C. E. Heisch, which is to be published during this autumn by Mr. Elliot Stock of London. Its purpose will be to explain the principles which should guide the author, the objects he should keep in view, and the methods of carrying these out, rather than to supply a guide to the technicalities of literary work.

The latest addition to Mr. Henry Frowde's series of 'Oxford Poets' is a reprint of Mr. Thomas Hutchinson's recent edition of Shelley, now printed on smaller-sized paper and issued at a much lower price. Including as it does material never before printed in any edition of the poems, this is perhaps the most desirable edition of Shelley to be had,—certainly it is the best moderate-priced edition.

Mr. Charles Mosley, editor of 'Nature Study', has arranged an edition of White's 'Selborne' for students, in which the whole of the Letters are classified under subjects, thus giving the reader under one head all that the naturalist wrote on each topic. As the subjects will be arranged alphabetically the work will be one of reference as well as for reading consecutively. Mr. Elliot Stock of London is to publish the book during the coming season.

In addition to their new 'Wessex' edition of Mr. Hardy's novels, the Messrs. Harper are preparing a thirty-volume Dickens, fully illustrated with all of the old drawings. They also announce a new Shakespeare in eight volumes, illustrated in photogravure, and containing many special features, such as a full selection of the best annotations, an essay by Cradock on the learning of Shakespeare, and Dr. Johnson's famous Introduction.

The 'Fifty Piano Compositions' by Schumann that have been selected and edited by Mr. Xavier Scharwenka make an important addition to the 'Musician's Library' of Messrs. Oliver Ditson & Co. The volume has the usual portrait, critical essay, and brief bibliography. Our only quarrel with the selection is that the 'Fantasia, op. 17' is represented by the first section only, and that but a single number is given from the 'Faschingschwank aus Wien.'

The Oxford University Press announces for publication during the present season a colotype reproduction, with introductions by Mr. Sidney Lee, of the earliest editions of that portion of Shakespeare's work which found no place in the First Folio, namely: 'Pericles' and the four volumes of Poems. The edition will be limited to one thousand copies. Among other works of marked literary interest, the same firm have in press a collection of 'Critical Essays of the Seventeenth Cen-

tury,' in three volumes, edited by Mr. J. E. Spingarn; a three-volume edition of Johnson's 'Lives of the Poets,' edited by the late G. Birkbeck Hill; 'The Lyrical Poems of Blake,' edited by Mr. John Sampson, M.A.; 'The Plays and Poems of Robert Greene,' edited by Mr. J. Churton Collins, in two volumes; and the four concluding volumes in Mrs. Paget Toynbee's elaborate edition of Horace Walpole's Letters.

Mr. Frederic Lawrence Knowles, one of the most promising of the younger American poets, died at his home near Boston on the 19th of last month. Mr. Knowles was born in Lawrence, Mass., in 1869. After graduating from Harvard, in 1896, he became associated with the literary departments of several prominent publishing firms of Boston, being at the time of his death literary adviser to Messrs. Dana Estes & Co. Mr. Knowles had written two volumes of verse, 'On Life's Stairway,' published in 1900, and 'Love Triumphant,' published a year ago.

TOPICS IN LEADING PERIODICALS.

October, 1905.

Anglo-French-American Understanding. A. Carnegie. N.A.
Bancroft's Student Days in Europe. Scribner.
British India's Future. Sir Henry Cotton. Rev. of Revs.
Brownings, Romance of the. R. W. Gilder. Century.
Canada and Joint High Commission. L. J. Burpee. No. A.
Catholic Education and American Institutions. No. Amer.
Colorado Bear Hunt. A. Theodore Roosevelt. Scribner.
Commerce in Far East. J. W. Jenks. No. American.
Congress, — Can it Reduce Representation. No. American.
Constitution, Our Changing. Alfred P. Dennis. Atlantic.
Crow, Hours with a. Harold S. Deming. Harper.
Culture, Cowardice of. T. W. Higginson. Atlantic.
Curzon's Resignation and Record. No. American.
Desert, Shrines of the. D. L. Elmendorf. Scribner.
Diplomacy, American. John B. Moore. Harper.
Empress Dowager, With the. Katharine A. Carl. Century.
Endless Life, The. Samuel M. Crothers. Atlantic.
Eugénie, Empress, Flight of, from Paris. Century.
Financial Oligarchy, Our. S. S. Pratt. World's Work.
Food, Economy in. Russell H. Chittenden. Century.
Franklin, The Fame of. William Macdonald. Atlantic.
Golden Rule, The. William Allen White. Atlantic.
Hearn, Lafcadio. Nobushige Amenomori. Atlantic.
Illinois University's Plans. E. J. James. Rev. of Revs.
Insects, Breeding Beneficial. H. A. Crafts. Harper.
Insurance, Federal Regulation of. World's Work.
Japan's Elder Statesmen and the Peace. Rev. of Revs.
Joke, Career of the. John A. Macy. Atlantic.
Jones, Paul, Recovery of Body of. Horace Porter. Century.
Kansas and Standard Oil. Ida M. Tarbell. McClure.
Kindergarten, The Free. Hamilton W. Mable. Harper.
Life Insurance on Trial. Walter Wellman. Rev. of Revs.
Louis Napoleon, Coup D'Etat of. F. J. Stimson. Scribner.
Love, The Game of. Agnes Repplier. Atlantic.
Lynch Law. Cardinal Gibbons. No. American.
Marriage and Divorce. Norma W. Jones. No. American.
Metropolitan Museum's New Era. Rev. of Revs.
Mexican Water-Power Development. Rev. of Revs.
Naval Academy, The New. Randall Blackshaw. Century.
Norman Comedy, A. George B. Fife. Harper.
Peace Treaty, Making of a Modern. Rev. of Revs.
Public and Coal Conflict. H. E. Rood. No. American.
Railroad Problem, Changes in. W. Z. Ripley. World's Wk.
Railway Problem, Remedies for. W. Z. Ripley. Atlantic.
Railroad Rate-Making. Richard Olney. No. American.
St. Petersburg's Reception of Peace News. Rev. of Revs.
Santo Domingo, Our Mix-up in. World's Work.
Science and Immortality. W. H. Mallock. No. American.
Shelley, Strange Adventure of. Margaret Croft. Century.
Shelley, Unknown Pictures of. N. P. Dunn. Century.
Slave Trade of Today. H. W. Nevins. Harper.
Transportation, Pioneer American. C. F. Lummis. McClure.
War, Results of the. Sydney Brooks. No. American.
White House, A Visit at the. Charles Wagner. McClure.
Writing for a Living. Gilson Willets. World's Work.

LIST OF NEW BOOKS.

[The following list, containing 165 titles, includes books received by THE DIAL during the month of September.]

BIOGRAPHY AND REMINISCENCES.

- A SOUTHERN GIRL IN '61: The War-Time Memories of a Confederate Senator's Daughter. By Mrs. D. Girard Wright. With portraits, large 8vo, gilt top, uncut, pp. 258. Doubleday, Page & Co. \$2.75 net.
- THE LIFE OF ST. PATRICK, and his Place in History. By J. B. Bury, M.A. Large 8vo, uncut, pp. 404. Macmillan Co. \$3.25 net.
- MARY, QUEEN OF SCOTS: Her Life Story. By A. H. Milner. With portraits, 16mo, gilt top, uncut, pp. 227. Charles Scribner's Sons. \$1.25 net.
- THE LIFE OF MARY, QUEEN OF SCOTS. By Hilda T. Skae. Illus. 12mo, gilt top, uncut, pp. 208. J. B. Lippincott Co. \$1.25 net.
- MEMOIRS OF LADY FANSHAW. Edited by Beatrice Marshall. New edition; illus., 12mo, gilt top, uncut, pp. 312. 'Crown Library.' John Lane. \$1.50 net.
- A STUDY OF JOHN D. ROCKEFELLER. By Marcus M. Brown. With portraits, 12mo, pp. 150. Cleveland: Published by the author. \$1. net.

HISTORY.

- THE AMERICAN NATION: A History. Edited by Albert Bushnell Hart. Vol. VIII.; Preliminaries of the Revolution, 1763-1775, by George Elliot Howard, Ph.D.; Vol. IX., The American Revolution, 1776-1783, by Claude Halsted Van Tine, Ph.D.; Vol. X., The Confederation and the Constitution, 1783-1789, by Andrew Cunningham McLaughlin, A.M. Each with portrait and maps, 8vo, gilt top. Harper & Brothers. Per vol., \$2. net.
- A HISTORY OF EGYPT, from the XIXth to the XXXth Dynasties. By W. M. Flinders Petrie, Hon. D. C. L. Illus., 12mo, uncut, pp. 406. Charles Scribner's Sons. \$2.25 net.
- EARLY WESTERN TRAVELS. Edited by Reuben Gold Thwaites, LL.D. Vol. XIX., Ogden's Letters from the West, 1821-1823; Bullock's Journey from New Orleans to New York, 1827; Part I. of Gregg's Commerce of the Prairies, 1831-1839. Illus., large 8vo, gilt top, uncut, pp. 349. Arthur H. Clark Co. \$4. net.
- WHITMAN'S RIDE THROUGH SAVAGE LANDS, with sketches of Indian Life. By O. W. Nixon, M.D.; introduction by James G. K. McClure, D.D. Illus., 12mo, pp. 186. Chicago: Winona Publishing Co.

GENERAL LITERATURE.

- THE CONFESSIONS OF LORD BYRON: A Collection of his Private Opinions, taken from the New and Enlarged Edition of his Letters and Journals. Arranged by W. A. Lewis Bettany, with photogravure portraits, gilt top, pp. 402. Charles Scribner's Sons. \$2.50 net.
- HERETICS. By Gilbert K. Chesterton. 12mo, pp. 305. John Lane. \$1.50 net.
- INTENTIONS. By Oscar Wilde. With photogravure portrait, 12mo, uncut, pp. 263. Brentano's. \$1.50 net.
- HOW TO COLLECT BOOKS. By J. Herbert Slater. Illus., 8vo, gilt top, uncut, pp. 205. Macmillan Co. \$2.
- THE UPRON LETTERS. By T. B. 12mo, gilt top, uncut, pp. 335. G. P. Putnam's Sons. \$1.25 net.
- THE CANTERBURY PILGRIMAGES. By H. Snowden Ward. Illus., 8vo, gilt top, pp. 321. J. B. Lippincott Co. \$1.75 net.
- HEBREW HUMOUR, and Other Essays. By J. Chetznar, Ph.D. 8vo, pp. 186. London: Luzac & Co.
- SPEECHES AND ADDRESSES: Political, Literary, and Religious. By John Chariton. With portrait, 8vo, gilt top, uncut, pp. 499. Toronto: Morang & Co.
- THE WILD IRISHMAN. By T. W. H. Crosland. 12mo, pp. 196. D. Appleton & Co. \$1.50.
- BYRON AND BYRONISM IN AMERICA. By William Hilary Leonard, A.M. Large 8vo, uncut, pp. 129. Boston: The Nichols Press. Paper.
- CHAMFORD: A Comedy in Three Acts Made from Mrs. Gaskell's Famous Story. By Marguerite Merington. With frontispiece in color, 8vo, uncut, pp. 99. Fox, Duffield & Co. \$1.25.
- THE TRADITIONS OF THE HOPI. By H. R. Voth. Large 8vo, uncut, pp. 319. Chicago: Field Columbian Museum. Paper.
- THE SUCCESS OF DEFEAT. By Maltbie D. Babcock, D.D. 16mo, uncut, pp. 30. Charles Scribner's Sons. 50c net.

NEW EDITIONS OF STANDARD LITERATURE.

- POETICAL WORKS OF PRECY BYSSHE SHELLEY, "Oxford" edition. Edited by Thomas Hutchinson, M.A. With portrait, 12mo, gilt top, pp. 912. Oxford University Press.

COMPLETE WORKS OF SHAKESPEARE. 'New Century' Library edition. Vol. II., with frontispiece, gilt top, pp. 517. Thomas Nelson & Sons. Leather, \$1.25.

LES CLASSIQUES FRANCAIS. New vols.: Adolphe, by Benjamin Constant, preface by Paul Bourget; Le Roman d'un Jeune Homme Pauvre, by Octave Feuillet, preface by Augustin Filon. Each with photogravure portrait, 18mo, gilt top. G. P. Putnam's Sons. Per vol., leather, \$1. net.

WORKS OF ROBERT LOUIS STEVENSON, "Biographical" edition. With introductions by Mrs. Stevenson. Concluding vols.: St. Ives, The Wrong Box, Complete Poems. 16mo, gilt top. Charles Scribner's Sons. Per vol., \$1.

OF THE IMITATION OF CHRIST. Trans. by John Payne from the Latin of Thomas & Kempis. With photogravure frontispiece, 24mo, gilt top, pp. 315. Charles Scribner's Sons. Leather, \$1.25 net.

THE POEMS OF GRAY AND COLLINS. With photogravure frontispiece, 18mo, gilt top, pp. 182. Charles Scribner's Sons. Leather, \$1.25 net.

EDINBURGH. By Robert Louis Stevenson. With frontispiece, 18mo, gilt top, pp. 190. J. B. Lippincott Co. Leather, \$1. net.

ENGLISH PAST AND PRESENT. By Richard Chenevix Trench, D.D.; edited, with emendations, by A. Smythe Palmer, D.D. 16mo, gilt top, pp. 262. E. P. Dutton & Co. 75 cts. net.

POETRY.

- THE VALE OF TEMPE. By Madison J. Cawein. 12mo, uncut, pp. 274. E. P. Dutton & Co. \$1.50 net.
- SONNETS AND SONGS. By Helen Hay Whitney. 12mo, gilt top, uncut, pp. 81. Harper & Brothers. \$1.20 net.
- COLLECTED SONNETS OF LLOYD MITFORD. Revised by the author. With photogravure portrait, 4to, uncut, pp. 369. Oxford University Press. \$2.60 net.
- THE VALLEY OF DREAMS. By H. Hayden Sands. With decorations, 12mo, gilt top, uncut, pp. 125. Boston: Alfred Bartlett.
- AMERICA TO ENGLAND, and Other Poems. By Minot J. Savage. 8vo, gilt top, uncut, pp. 208. G. P. Putnam's Sons. \$1.35 net.
- RUBAIYAT OF SOLOMON, and Other Poems. By Amanda T. Jones. With portrait, 12mo, gilt top, pp. 210. New York: Alden Brothers.
- POEMS. By Robert Chenevix Givier. 12mo, gilt top, uncut, pp. 143. Published by the author.
- OLD LAMBS AND NEW, and Other Verse. By Edward Willard Watson, M.D. 8vo, uncut, pp. 114. H. W. Fisher & Co.
- THE ROCK-A-BYE BOOK and a Bag of Dreams: Children's Lyrics. By William Sinclair Lord. 12mo, uncut, pp. 54. Fleming H. Revell Co. 75 cts. net.
- SONGS AND LYRICS FROM THE DRAMATISTS, 1533-1777. With photogravure frontispiece, 24mo, gilt top, pp. 243. Charles Scribner's Sons. Leather, \$1.25 net.
- A BOOK OF OLD ENGLISH LOVE SONGS. With introduction by Hamilton Wright Mable and drawings by George Wharton Edwards. New edition; 12mo, uncut, pp. 158. Macmillan Co. \$1.25 net.

FICTION.

- THE GAMBLER. By Katherine Cecil Thurston. Illus., 12mo, pp. 500. Harper & Brothers. \$1.50.
- THE MAN OF THE HOUR. By Octave Thanet. Illus., 12mo, pp. 477. Bobbs-Merrill Co. \$1.50.
- THE FLIGHT OF GEORGIANA: A Story of Love and Peril in England in 1746. By Robert Neilson Stephens. Illus., 12mo, pp. 339. L. C. Page & Co. \$1.50.
- AT THE SIGN OF THE JACK O' LANTERN. By Myrtle Reed. 12mo, gilt top, uncut, pp. 353. G. P. Putnam's Sons. \$1.50 net.
- MCALLISTER AND HIS DOUBLE. By Arthur Train. Illus., 12mo, pp. 341. Charles Scribner's Sons. \$1.50.
- THE SOCIAL SECRETARY. By David Graham Phillips. Illus. in photogravure and with decorations, 8vo, pp. 198. Bobbs-Merrill Co. \$1.50.
- LOVE ALONE IS LORD. By F. Frankfort Moore. 12mo, pp. 506. G. P. Putnam's Sons. \$1.50 net.
- THE TRENDENT AND THE NET. By the author of 'The Martyrdom of an Empress.' Illus. in color by the author, 8vo, gilt top, uncut, pp. 560. Harper & Brothers. \$1.50 net.
- HE AND HECUBA. By Baroness Von Hutten. 12mo, pp. 299. D. Appleton & Co. \$1.50.
- MINERVA'S MANOEUVRES: The Cheerful Facts of a 'Return to Nature.' By Charles Battell Loomis. Illus., 12mo, pp. 415. A. S. Barnes & Co. \$1.50.
- PIPETOWN SANDY. By John Philip Sousa. Illus., 12mo, pp. 383. Bobbs-Merrill Co. \$1.50.
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